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DONATELLO

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DONATELLO

HIS LIFE AND WORK

It is only during the last half century that Donatello, as an artist, has come into his own. The celebration of the five hundredth anniversary of his birthday drew special attention to the master and his work, with the result that unknown treasures have been brought to light and unexpected beauties revealed.

The Trocadero Exhibition in Paris, in 1878, included many examples of Donatello's fine art. William Bode, the famous art critic, has, since that time, given a particular study to this master, and to him belongs the credit of being the first among the newly arisen investigators of Donatello who have devoted their lives to a study of him. To Bode and to the writings of Schmarson, Tschudi, Semper, Muntz, Fabriczy, Cavalericci, Voege and Pastor is due the appreciation in which Donatello is now held—as not only one of the many artists of the Renaissance, but as one of the plastic masters of all times.

Among the fourteenth-century artists of Florence, Donatello, without doubt, is the first. If Michelangelo be the father of *Barock,* then Donatello is its grandfather. Those who know Donatello know him to love him, and in this love they also realize that their knowledge is a privilege.

To understand Donatello we must know Florence, for Florence is the genius of Donatello embodied in stone. He is the personification of the Tuscan life, its special activity, its splendid energy and magnificent strength. There is nothing in Donatello of sentimentality—he is all power and all virility. By far the greater portion of his work belongs to the art of the street and the art of the Church. We see Donatello's masterful spirit everywhere in Florence—in its high halls, its spacious squares, its stone walls, its richly decorated churches. From all these places there look down on us the glowing eyes of the passionate faces of his men. These creations of Dona-

tello's hands step before us in all fulness of strength like the sons of heroes in the sunlight. They belong to a godly and conquering earthly race, and their strength is not from on high, but is the expression of their native virtue. Those who love the compelling power of the will and the strength of the human form will find refreshment and delight in these heroic figures of Donatello which are to be met on all sides in Florence.

A peculiarity in Donatello's art and one which, perhaps, may account for its unpopularity is that it concerns itself altogether with the male form. Like most of the sculptors of the Renaissance, Donatello was more interested in men, and particularly in young men. Their ideal of beauty was the naked boy, so splendidly realized later, by Michelangelo, in his "David." The woman, either upright or sitting or lying prone, found no place in this art. It would seem as if her existence even were not recognized. When Michelangelo placed two recumbent naked women on the tomb he executed for the Medicis in Florence, the work caused a sensation. Such a treatment had never before been given by any sculptor in marble. Donatello's figures are, most of them, standing men, and almost all of them are clothed. The time had not yet come when an artist could play with the body's skin and permit it to express its own appealing language. It was not until Leonardo sculptured that this was done.

These preliminary remarks are made by way of accounting for the fact that Donatello has remained so long unappreciated and not understood. Donatello's individuality was that of the strong, masterful man. He never comes to us, it is we who must go to him. And to those who dare this adventure he will give bountifully from the rich storehouse of his treasures. We must not expect from Donatello that shining beauty which radiates from the blocks of Michelangelo. Donatello's nature was of quite a different kind. His energy was not directed to the embodiment of beauty, but to the expression of character, and in this work Donatello has no superior.

Life

Donato di Niccolo di Betto Bardi was born in Florence in 1386. His father was a wool-carder and a man who achieved some notoriety in the political affairs of the city. He had been exiled from Florence because of the Ciompi riots and had killed a man in Pisa. He must have been of a somewhat lively temper, since he was later condemned, for other reasons, to be hanged. He did not suffer the punishment, however, since the Signoria revoked the sentence and reinstated Niccolo di Betto Bardi in all his rights.

Born of such a father, and in such a home, Donatello must have experienced some exciting times in his youth. He was never sent to a school, but was, according to Vasari, employed as one of his assistants by Ghiberti. The first twenty-five years of his life he worked as a stone cutter or sculptor either for Ghiberti or for the Municipality of Florence in the building of the Duomo. As a young man of twenty he might be seen any day hammering and chiselling at the beautiful white blocks of marble that were brought in flats from Carrara to the city on the Arno.

Donatello's father died when the son was still but a young man and, like Dürer, later, the son took his mother to live with him. He cared for her until she died at the ripe age of eighty-five. This may, perhaps, be the reason why Donatello never married, for at the time of his mother's death he was forty-five. All the other great artists of this period—Alberti, Leonardo, Michelangelo, Brunelleschi, Luca della Robbia—were married. HE WAS NOT!

Donatello was enrolled as a master sculptor in 1406, the year in which he received his first commission from the Operai di S. Maria del Fiore. He executed for them for the gate of the Mandorla two small statues of "Prophets." It is not known who was Donatello's teacher, but Vasari and Baldinucci both state that Lorenzo di Bicci taught him drawing. More probably, however, his master was Nanni di Banco. So far as we know Donatello remained in Florence, living with his mother up to the time of her death. He had, during those years, taken two trips, one to Pisa and the other to Siena. It is stated that he was then in partnership with Michelozzo, with whom he executed the Tomb of John XXIII in the Baptistry, and the Tomb of Rinaldo Brancacci in Naples. Most of his work, however, was for the city of Florence, on the Duomo and Or S. Michele. Vasari records that Cosimo de' Medici had a great love for the genius of Donatello and gave him work constantly. This admiration seems to have been mutual, for Vasari says that "Donato had so much love for Cosimo, that at each least sign he devised all that he desired, and continually obeyed him."

In 1432, Donatello, accompanied by his friend, Brunelleschi, went to Rome. Vasari states that this visit had reference to the Tomb of Pope Martin V for the Church of St. John Lateran. It is more probable that he left Florence because of the banishment of his patron, Cosimo de' Medici. He was forty-six when he came to Rome, ten years older than Goethe when he visited the Eternal City. At that time Rome had not yet recovered from the consequences of the

papal flight to Avignon. Its palaces were in ruins, the Lateran was without a tenant, and many of the churches were quite neglected. Donatello busied himself digging for remains of antiquity. He was also given work by Pope Eugenius IV on the decorations for the coronation of the Emperor Sigismondo, and he executed the sepulchral slab of Giovanni Crivelli in the Ara Coeli and the "Tabernacle of the Sacrament" now in St. Peter's. He remained in Rome for about a year and then returned to Florence. Here he continued to labor on various commissions for ten years. The Operai of Florence had need of him. He occupied himself with several different kinds of work at the same time—the reliefs for the Duomo, reliefs for the Prato Pulpit and the Cantoria, bronze doors for the Sacristy, a stained glass window for the Cupola of the Church of St. Maria del Fiore, and a commission for the Cantoria of the same church.

In his sixtieth year he went to Padua to superintend the restoration of the Church of St. Antonio, and in Padua he worked for a full ten years. The work he did there is, perhaps, among the most important of his achievements. It brought him, later, the commission for the equestrian statue of Gattamelata, the first bronze equestrian statue made in Italy since the period of early Roman days.

Donatello's Paduan labors had a great influence on the art of Northern Italy. "The stimulus which Donatello imparted," writes Kristeller, "both as teacher and through his work, to the development of the art of Northern Italy, was absolutely epoch making."

Donatello returned to Florence in his seventieth year, taking up fresh work given him with the fire of youthful ardor. During the last years of his life he became lame and was confined to bed. He died on the 13th of December, 1466, two years after the death of his patron, Cosimo de' Medici. In the crypt of the Church of St. Lorenzo, the church for which he had done so much, a coffin was placed to his memory near to that of Cosimo's.

In addition to his work in Pisa, Siena, Rome and Padua, Donatello worked for Mantua, Verona, Ferrara, and Naples; but not all of these works have been identified. It was to Florence, and Florence chiefly, that he devoted his genius with unbounded enthusiasm. Florence, at that time, had become the centre of Italian life. The Duomo which raised itself gently and beautifully to the sky was the shrine of all patriots, and only in its shadow did Donatello feel himself completely happy. "Away from the Duomo," says the Florentine proverb, "is misery." In addition to the city fathers and Cosimo

de' Medici, the Martelli, the Pazzi and the Orlandini loaded him with orders in eager desire for his work. His help was sought by the heads of various churches in the neighborhood. For the Duomo Donatello labored for forty years, and for St. Lorenzo, the Church of the Medicis, he was given an absolutely free hand.

The earliest work of Donatello of which we have knowledge dates back to his twentieth year, the date of the completion of his apprenticeship. He could not have been one of the competitors for the bronze doors of St. Giovanni, in 1401, for he was then but a boy of fifteen, although, as has been said, Vasari states that he learned the art of casting in bronze from Ghiberti. Nanni di Banco was more probably his master, since the north door of the Duomo which Di Banco completed, namely, the Porta della Mandorla, contains two small "Prophets," done in 1405, which are definitely accepted now as the first work of Donatello. The left figure, with its flowing mantle and uncertain hands, is quite Gothic. The model for these "Prophets" was, evidently, the same as that for the marble "David" of the Bargello, which charms by its beautiful dark yellow patina, due to the fact that the marble, before it was polished, was coated with wax in order to do away with the chalky whiteness of the stone. This figure, originally intended for the Duomo, was placed in the Council Chamber.

David

Following the "David" came Donatello's first seated figure, larger than life size, that of John the Evangelist, which was intended as a companion statue to three other Evangelists which were to be placed over the principal doorway of the Duomo. These four gigantic figures were lost in the dark aisles of the Duomo. In Donatello's day they were placed in the Tabernacle. The "Evangelist" is the first expression of Donatello's energy in realizing the male form. It is the father of Michelangelo's "Moses." Miss Maud Crutwell, in her excellent monograph on Donatello, writes of this "Evangelist" as being one of the grandest and most monumental of Donatello's work. "It has been justly likened," she says, "to a statue of Jupiter Tonans for its menacing, yet serenely majestic, pose and expression."

John the Evangelist

In 1411 Donatello received commissions for other niche figures. The municipality of Florence desired to decorate their City Hall, the Or S. Michele, with the thirteen apostles of their Guild. The Or S. Michele, which originally was the corn market of Florence, became, after it was rebuilt in 1337, the Church of the merchants of the city. All the Guilds of Florence contributed to its reconstruction,

Or S. Michle

and to each Guild was given its Tabernacle on which it was to expend its money. The work was long delayed, but on a threat from the Signoria, that if the work were not proceeded with the Guild would lose its Tabernacle, the Guilds quickly gave their commissions to the various artists of the day. Donatello was one of those chosen and Nanni di Banco was another. Di Banco's statue was erected in 1408. It was a St. Peter and was made for the Guild of Butchers, whose patron saint St. Peter was. Vasari states that this St. Peter was by Donatello, but modern critics give Di Banco the credit for its execution. Perhaps Donatello received an unfinished block to complete as did, later, Michelangelo, his "David." But there is no room for speculation about the St. Mark. That is unquestionably the handiwork of Donatello. It was given him to do by the Guild of Flax-weavers. No one but Donatello could have chiseled it. The figure is a remarkably striking one, and looks out on the world as if disturbed in the reading of a book. The head is like that of Poseidon, from the beard of which flow two Delphic figures. When it is remembered that Donatello was only twenty when he executed it, it becomes a matter for astonishing wonder.

In 1416 the Guild of the Armorers commissioned Donatello for their statue. He gave them the St. George, a figure the very opposite to that of the St. Mark. What Vasari says of it is faithfully true: "For the Arte de Corazzai he made a figure of St. George in armor, most life-like, in whose head is seen the beauty of youth, of courage and knightly valor, a vivacity terrible and audacious, and a marvellous gesture as though the spirit stirred within the stone." It is a commandingly proud figure and proves that the Italian rarely speaks ambiguously in what he has to say in art.

In the meantime Donatello was busy on work for the Duomo. The Campanile of Giotto still showed empty niches on its first story, and Donatello was ordered to fill these with figures as well as to replace the existing old Gothic ones. What a joy it must have been to Donatello to work on this most beautiful of Italian towers! The Gothic statues on the north and south sides were allowed to remain, but nine figures were ordered for the east and west fronts. These Donatello worked at separately and with the help of Rosso and Ciuffagni. On the west side are the Job, Jeremiah, and the Baptist by Donatello and the Obadiah by Rosso. On the east are the Abraham, Habakkuk, Joshua and Moses, on which Rosso also worked. The work was begun in 1412, with the Joshua, and completed in 1426, with the Jeremiah.

The so-called "Baptist" (1416), the first statue on the left of the west front, arouses doubt as to its name. A baptist should be clothed in an animal's pelt and bear a staff with a cross. All Donatello's Baptists, and he executed many, are represented with insignia that have relation to their actual life. These are wanting in this particular figure. Perhaps, it should be more properly considered as one of the younger prophets, probably Jonas. The "Joshua" shows few marks of Donatello's hand; it reminds one rather of Ciuffagni. The "Habakkuk" is a distinct advance on the "Jonas." The "Abraham" is quite a distinguished piece, the only group in the row, and the only heroic figure. Abraham is represented as standing on the top of a hill, in a high wind, about to sacrifice his son Isaac. This subject had been a very popular one ever since the competition, in 1401, for the Baptistry Choir. At that time six masters had attempted it. Among these were Brunelleschi, Ghiberti and Quercia. They had all treated the subject in relief. When, twenty years later, Donatello put his hand to the same subject he produced a group—the first group from his chisel. There is a sarcophagus in the Lateran which shows a similar treatment, and it may be that Donatello took this as his model, or bore it in mind. The Isaac in this group is the first child figure by Donatello of which we know. The head of Abraham bears a strong likeness to that of the St. Mark.

The wooden "Crucifix" in the Church of St. Croce has been placed by Vasari among the early works of Donatello, but it belongs to the end of the second decade of the century. It has been made well known by Vasari's anecdote. The story as told by Vasari is worth repeating. "For the Church of St. Croce, Donatello carved with extraordinary care a Crucifix of wood, which, when he had finished, thinking to have executed a very rare work, he showed to his great friend, Filippo di Brunellesco, to have his opinion. Filippo, who from Donato's words expected a much better work, smiled somewhat when he saw it, which Donato seeing, he begged him by the friendship that was between them to tell him his opinion; wherefore Filippo, who was most generous of heart, replied that to him it seemed that he had put a peasant on the Cross, and not such a body as was that of Jesus Christ, who was most delicate, and in every part the most perfect man that had ever been born. Donato hearing this censure, when he had hoped for praise, replied: 'If it were as easy to do as to judge, my Christ would appear to thee Christ and not a peasant; therefore take wood and try to carve one

also.' Filippo without more words returned to his house, where, unknown to all, he set to work to carve a Crucifix, and striving to excel Donato, so as not to be condemned by his own judgment, he brought it after many months to the highest perfection. And when it was finished he invited Donato one morning to dine with him, and Donato accepted the invitation; and thus, proceeding together to his house, when they had reached the Mercato Vecchio, Filippo bought some things and gave them to Donato, saying: 'Proceed with these things to the house and await me there, and I will follow immediately.' Donato then, when he had entered the house, saw the Crucifix of Filippo in a good light, and pausing to consider it, he found it so perfect that, overcome and completely stupefied, as one beside himself, he opened his hands which held his apron, so that the eggs and cheese and all the other things fell to the ground and were broken. But he did not cease, however, to marvel and to stand as one out of his senses till Filippo, arriving, said laughingly, 'What is thy intention, Donato? How shall we dine now thou hast spilt everything?' 'For my part,' replied Donato, 'I have had my portion for this morning; if thou wishest thine, pick it up. But enough! To thee it is given to carve Christs, and to me peasants only.'"

And yet Donatello did himself a great injustice. The two friends were poles apart in genius and temperament. The Crucifix of Brunelleschi may have appealed to his patrons; but the Crucifix of Donatello remains the sympathetic appeal to the worshippers who came to pray in the Church of St. Croce. Donatello spoke not to the rich, but to the common people, the people from whom he had himself sprung, and his language went direct to the heart.

In 1418 the Guelph Party commissioned its Tabernacle and statue for Or S. Michele, and to Donatello was given the order for the Party's patron saint, St. Louis, to be done in bronze. It was to be placed in a high niche in the centre over the front of the building. The St. Louis he finished is, perhaps, the least impressive of Donatello's works. Unfortunately, it was placed too high to be seen to advantage. Moreover, Donatello's casting in bronze does not compare well with the work of the Sienese or Venetian casters. He had not understood that bronze demands compression. Later, the St. Louis was removed and Verrocchio's famous "Christ and Thomas" was erected in its stead.

In 1419 Pope John XXIII died in Florence. Baldassare Cossa had been deposed by the Council of Constance for his licentious life, and imprisoned. He was liberated some years later on his submis-

sion to Pope Martin V, who created him Cardinal-Bishop of Tusculum, and found an asylum with the Medicis, who kept him until his death. Cosimo de' Medici, after much wrangling with the authorities, caused a tomb to be built over his grave in the much revered Church of the Baptistry. Donatello was given the commission for the tomb's Chapel, and he worked on it in conjunction with Michelozzo. Donatello, in his design, followed tradition. Two pillars support the flying architraves above each of the interior walls, and between two of these pillars the sepulchre is placed, fixing the sarcophagus high enough, on brackets, in order not to choke the ground space. Above the sarcophagus and placed directly on it, but carried on a stretcher by two lions, is the figure of the dead Pope. Donatello made an innovation by casting this figure in bronze, and he clothed it, not in the papal vestments, but in those of the bishop. The sepulchre was not completed until 1428 or 1429.

In the meantime Donatello had received his first commission from outside Florence. The people of Siena had, in 1417, ordered two bronze reliefs for the baptismal font of their Baptistry from Ghiberti; they now approached Donatello with the request for a relief in keeping with Ghiberti's design to be executed in bronze. Siena's great architect, Jacopo della Quercia, had been called to Bologna, and the Sienese delayed not a moment in obtaining the service of Donatello.

Donatello must have undertaken the work with unusual zest, since it set him a fresh problem. Up to this date, the only relief he had done was the stone pedestal for the St. George; now he was to attempt one in bronze. The subject demanded was the Dance of Salome with the head of John the Baptist. The model for this subject every Florentine could see for himself in the famous fresco by Giotto in Santa Croce. But the fresco pictured in several scenes what Donatello was compelled to include in the four sides of one relief. How he accomplished his task may be seen on plates 28, 29, and 30, of this volume, in which are reproduced the four *Putti* and the two statuettes of Hope and Faith, which were also a part of the commission.

To the twenties of the century also belongs the first of Donatello's Madonnas. Up to now these home altarpieces had been executed in paint on canvas or wood, and they always were made to represent the motherly joy and the motherly sorrow of the Virgin. In Donatello's Madonnas, however, the note is heroic, and impressive of strength. His Virgin is not a housewife; she is made a means

for the expression of beauty and fate. Berlin is fortunate in possessing the masterpiece of these early Madonnas, the Madonna di Casa Puzzi, a beautiful execution in sharp profile. The many reproductions made of this Madonna testify to the endearment in which this relief must have been held.

On one occasion Donatello grouped a Madonna with angels and saints, reminiscent of Masaccio's altarpiece. Of this two ovals in stucco exist, one in London and the other in Dr. Neisbach's house in Berlin.

Another work which properly belongs to the period prior to Donatello's journey to Rome is the bronze "David," a figure for a fountain, which now stands in the Bargello, but which once crowned a fountain in the Medici palace. This is the first bronze fountain of the Renaissance.

About 1436 Donatello's mother died in her eighty-fifth year. Her son had faithfully tended her and seldom left her alone. Her death, therefore, set him free, and, in the company of his friend, Brunelleschi, he went to Rome. What impelled him to undertake this journey is not known. It may be that he had hopes of a commission for the sepulchre of Pope Martin V, who had just died. But his hopes in this direction were not realized. The new Pope, Eugenius IV, was a Venetian who maintained his position with difficulty against the Colonna, the family of the dead Pope. Matters came to a crisis, in 1434, in a revolution, and Eugenius was compelled to fly to Florence, where he lived in the Monastery of St. Maria Novella. It was only until nine years had passed that he was able safely to return to Rome. Donatello remained in Rome between August, 1432, and May, 1433. Foreign artists were not *personæ gratæ* to the Romans, and were often roughly handled. Masaccio disappeared in a Roman street; the death of Gentile de Fabriano, while at work on the Lateran frescoes, had not been cleared up; and the son of Signorelli had been cruelly beaten. This will give some idea of how the Romans dealt with Etruscan visitors from Florence. Michelangelo wrote of the "molte belle cose," and in 1432 things were even worse. We find Donatello at work, during this visit, on the Lateran, when he completed the monumental slab of Pope Martin V, which had been cast by Simone Ghini. More likely Donatello modeled it, since we know of Simone Ghini later as only an assistant to Filarete when that artist was working on the bronze doors of St. Peter's. A second piece by Donatello is found in the Vatican. It is the Tabernacle for the Consecrated

Host, mentioned by Vasari and ordered for one of the Chapels in the old Church of St. Peter. The Tabernacle to-day houses a painting of the Madonna.

In the summer of 1437 Donatello was again in Florence. He now undertook three important commissions—a pulpit for the Duomo; a Tabernacle with an Annunciation, for the Cavalcanti, in St. Croce; and an open-air pulpit for the Duomo in the Prato. The beautiful stone Tabernacle for S. Croce was long thought to be one of Donatello's early works; but the character of the architecture and the unusual execution of the figures point to a later date. It is the beginning of Donatello's exaggeration of speech in the language of sculpture. In the meantime the authorities of the Duomo had secured the services of Florence's masters in art for their purposes. The building of the cupola had proceeded so far that it was possible to lay out the scheme for the interior monuments. The most important of these was the high altar with its sepulchre to contain the bones of St. Zenobius. Ghiberti had placed it in position in 1432, and now choirs were demanded over the two doors of the Sacristy. As then planned the cupola was to be inlaid in gold mosaic. Directly inside it two white marble pulpits were to protrude, beneath which the two dark bronze doors of the Sacristy came to rest. The so-called New Sacristy choir was given to Luca della Robbia in 1431, and finished by him in 1438. Donatello was commissioned to execute the Old Sacristy choir in 1433 and it was completed by him in 1439. Unfortunately, little remains to-day of these original works. Both Cantoria were practically destroyed for the purpose of accommodating an orchestra at the time of the celebration of the marriage, in 1688, of Ferdinando de Medici, with the Princess Violante of Bavaria.

The exterior pulpit, however, of the Prato was governed by quite other conditions. The church possessed, as its most valuable relic, the Girdle of the Virgin Mary, which, so tradition ran, she had given to Thomas as a reward for his repentance. The relic had come, in a roundabout way, into the possession of one of the burghers of the Prato, who had to fight nightly with the devil to retain it. On the death of this burgher he left the precious treasure to the cathedral, and since that time it had become the custom to exhibit the Girdle to the people on the 25th of March of each year. As Aachen had its Bridge of Relics, so, likewise, the people of the Prato desired to have a small Loggia as an exhibition place for its relic. The spot selected for this purpose was the Square in which

stood the Duomo, where it could best be viewed. The Bishop appeared from the right through a small door, stepped slowly across the pulpit, displayed the Girdle, and then disappeared through another door on the left, the kneeling multitude the while bowing in silent reverence, and not daring to raise their eyes to the sacred object.

Donatello built his pulpit in a corner of the Duomo, cutting through a thick pillar which supported a low heavy roof. In its seven panels he sculptured thirty-five boys dancing in honor of this festival of Spring. The bronze capital of the pilaster is, perhaps, the most Roman in style of anything Donatello has done.

To the period of ten years between Donatello's return from Rome and his journey to Padua belongs his great work for the Duomo of Florence and the decorations for the Sacristy of S. Lorenzo. For the Duomo, Donatello divided the work with Luca della Robbia. For the S. Lorenzo, which was begun by Brunelleschi in 1421, Donatello furnished eight *Tondi,* picturing four Evangelists and four scenes from the life of St. John the Evangelist. The Evangelists are shown as seated on thrones of stone, each stone being separate and all the seats being in the style of the Roman bishops. The entire series consist of Matthew, Mark, Luke, and John; St. John at Patmos, the Resurrection of Drusiana, the Martyrdom of St. John, and the Assumption of St. John.

If these eight reliefs date prior to 1440, then the bronze doors which separate the large Sacristy from the two wings undoubtedly belong to the time previous to Donatello's departure for Padua. There was much discussion at the time about the material in which these reliefs were to be executed. It was thought that wood would be the most desirable medium, but bronze was finally decided upon. The choice of material was not a happy one, because bronze affects the eye as heavy, and the position in which the doors are placed deepens this impression, and does not afford the soft light necessary for seeing this kind of work to the best advantage. Ghiberti's astonishing achievements gave Donatello and Cosimo de' Medici no rest. Rome and Siena had given their orders for bronze doors and the Duomo of Florence had received its Sacristy portals from this tireless worker. The Church of the Medicis, therefore, must not be behindhand. The two portals for S. Lorenzo were ordered and delivered. The division into ten compartments is the same as that of Ghiberti's second door opening on to the street; but the framework is much more distinguished. All the twenty compartments are entirely de-

voted to illustrating the one theme of the Disputation. We look in vain for any superscriptions which would explain the various themes, but the work is magnificently enriched with the play of its figures and with decorations of palms and books. Above the portals stand the large-size figures of the patron saints of the Medicis—St. Lawrence, St. Stephen, St. Cosimo, and St. Damiano.

When Donatello received the call from Padua he was fifty-seven years of age. He remained in Padua ten years. Vasari states that he was brought to that city to execute the equestrian statue of Gattamelata, but the discovery of a series of documents in 1895 proves conclusively that he was sent for to restore the Church of S. Antonio. Donatello took with him but one assistant; but he received so many commissions while in Padua that he was compelled to gather around him a large number of helpers. In addition to this equestrian statue of Gattamelata ordered by the Narni family, the chapter of the Santo commissioned him to finish a new high altar with numerous statues and reliefs; the Princes of the Poe Valley—Gonzaga of Mantua, Este of Ferrara—begged for his art; and even Venice thought him of sufficient importance as a master to give him work. When, in 1454, he left Padua, the city was enriched with a magnificent statue before its Duomo, a splendid high altar with seven life-size bronze figures and twenty-two bronze reliefs beneath the red-white marble pillars of the Choir. It can be quite understood, then, why it was that the Paduans held this man in the highest esteem. He left the city followed by deep regrets of the citizens. Donatello, however, could never remain very long away from his beloved Florence. He longed to be back to the Cupola. Moreover, the climate of Padua did not agree with him, and Cosimo de' Medici had sent word that he wanted him to give the finishing touches to S. Lorenzo, which was now nearing its completion.

Although in his sixty-eighth year, Donatello still retained much of his youthful vigor and energy. He returned to Florence a poor man. Donatello was no money-grubber. His coffers were always open and his money-bag hung from the ceiling of his studio for any friend to dip into who might be in need. We even hear from Vesparano Bisticci of actual want. It may be that the most impelling motive of Donatello's return was his desire for the companionship of his dear old friend, Brunelleschi, with whom he often consulted and for whom he had a very profound admiration and affection. During Donatello's absence from Florence many things had been done in that city; so that when he returned he found great changes. Ghiberti

had uncovered his golden tower of the Baptistry; Michelozzo had built a great country place in the Via Larga for the Medici; the beloved Church of S. Lorenzo was nearly finished; the Puzzi Chapel was almost ready, and Donatello could not but admit to himself that Luca della Robbia's Evangelist made a finer impression than his own in the Sacristy of S. Lorenzo; and the beautiful Tabernacle had been perfected with the Annunciation of Pagno di Lapo Portigiani. What must have been Donatello's feelings as he contemplated all these achievements? Was it possible that he, an old man of nearly seventy, could hope to rival the work so splendidly manifesting itself in the clear atmosphere of Florence? But such thoughts could not have disturbed Donatello for long. His was the nature to do and not to regret nor to waste himself in idle contemplation. To the later years of his life belong his Judith, which remains to-day, with Cellini's Perseus, the very symbol of Quattrocento art; the four commissions he did for Siena; and finally the four statues of saints in stucco for the Church of S. Lorenzo.

The Judith group Donatello cast as a fountain piece for the Court of the Medici palace built by Michelozzo. The bronze reliefs for the two pulpits in the nave of S. Lorenzo were the last works on which Donatello was engaged. Bellano and Bartoldo worked with him on these and carried his sketches to completion and realization. The South Pulpit bears Donatello's signature.

Donatello died on the 13th of December, 1466, two years after the death of his great patron, Cosimo de' Medici. Donatello is perhaps the most splendid example of Florentine Quattrocento art. His name must be inscribed along with the names of Brunelleschi and Leonardo. No artist of his time attained to the heights of the creations, which are the fruits of his plastic genius. In our estimation, he is the most important figure in that pioneer age of art, which preceded the great days of Lorenzo the Magnificent.

DONATELLO

ABBREVIATIONS AND EXPLANATIONS

H. = Height
B. = Width

AUF HOLZ = on wood
AUF LEINWAND = on canvas
AUF SCHIEFER = on slate

The figures giving the sizes of the paintings stand for metres

*Florenz, Dom (Porta della Mandorla)

Marmor

Propheten-Statuetten

1406—1408

Statuettes of prophets

Statues de prophètes

Florenz, Museo Nazionale

Marmor

David
1410—1412

Florenz, Dom — Marmor

St. Johannes der Evangelist

St. John the Evangelist — 1412—1415 — Saint Jean l'Evangéliste

*Florenz, Or San Michele

Marmor

St. Markus

St. Mark

1412

Saint Marc

*Florenz, Or San Michele

Marmor

St. Markus

1412

St. Mark

Saint Marc

*Florenz, Or San Michele

Marmor

Nanni di Banco: St. Petrus

St. Peter | Um 1415 | Saint Pierre

Florenz, Or San Michele

Bronze (Kopie)

St. Georg

St. George

1416

Saint George

Florenz, Or San Michele

Bronze (Kopie)

St. Georg

St. George

1416

Saint George

Florenz, Museo Nazionale

Marmor (Original)

St. Georg

St. George

1416

Saint George

Marmor

Florenz, Museo Nazionale

St. Georg
1416

St. George

Saint George

Florenz, Museo Nazionale — Marmor

St. Georg

St. George — 1416 — Saint George

Florenz, Or San Michele

Marmor

Oben: Sockel am Fuß des Tabernakels mit Andrea del Verrocchios Gruppe „Christus und Thomas“ (vgl. S. 21) 1423
Unten: St. Georg bekämpft den Drachen, vom Tabernakel des „St. Georg“ (vgl. S. 7) 1416

Above: Pedestal of the tabernacle of „Christ and Thomas“
Below: St. George and the dragon (tabernacle of „St. George“)

En haut: Socle du tabernacle de „Le Christ et Saint Thomas“
En bas: Saint George et le dragon (tabernacle de Saint George)

*Florenz, Campanile

Josua

Joshua 1412 Josué

*Florenz, Dom Marmor

Sogen. Poggio Bracciolini

The so-called Poggio Bracciolini 1415—1420 Statue nommée Poggio Bracciolini

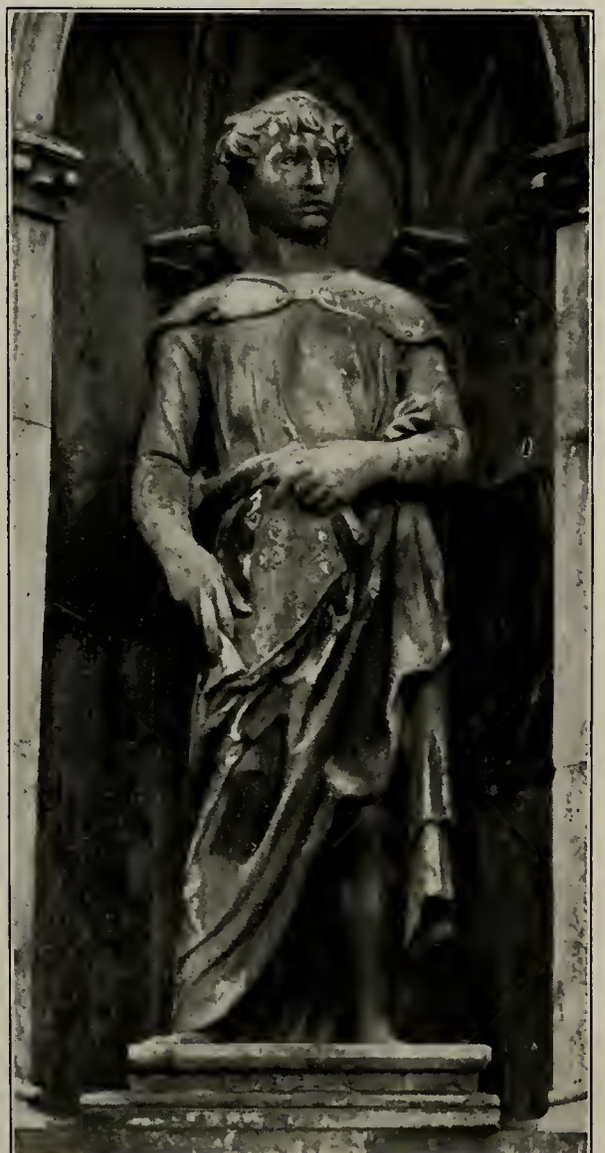
*Florenz, Campanile

Sogen. Habakuk

The so-called Habakkuk | 1416—1420 | Statue nommée Habacuc

Sogen. Moses

The so-called Moses | Um 1420 | Statue nommée Moïse



Marmor

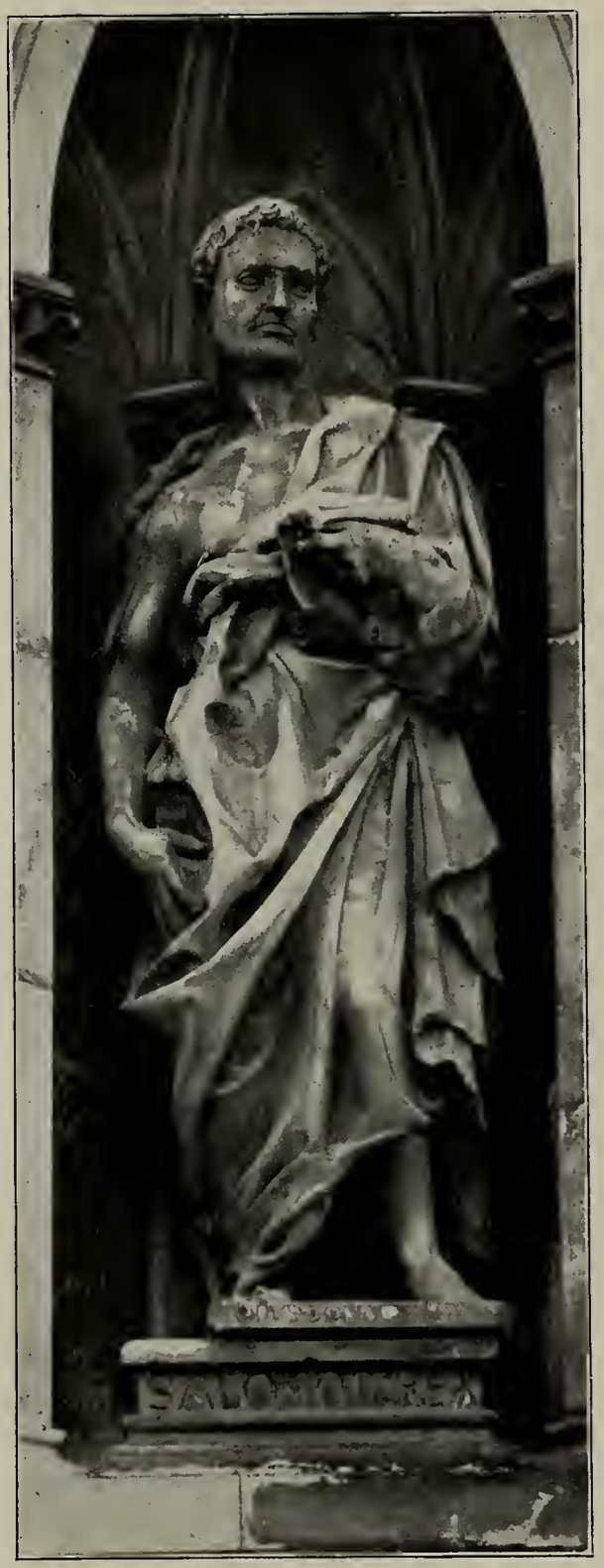
Johannes der Täufer (?)

St. John the Baptist | 1416 | Saint Jean Baptiste

*Florenz, Campanile

Hiob. Sogen. Zuccone

Job 1423—1426 Job
(the so-called Zuccone) (nommé Zuccone)



Marmor

Jeremias

Jeremiah 1425 Jérémie

*Florenz, Campanile

Marmor

Abraham und Isaak

Abraham and Isaac 1421 Abraham et Isaac

*Florenz, Piazza della Signoria

Bronze (Replik), Sockel Sandstein

Sitzender Löwe (Marzocco)

Sitting lion (Marzocco) on its ancient pedestal

1418—1421

Lion assis (nommé Marzocco) sur l'ancien piédestal

Sandstein

*Florenz, Museo Nazionale

Sitzender Löwe (Marzocco)

Sitting lion (the so-called Marzocco) 1418—1421 Lion assis (nommé Marzocco)

* Florenz, Museo Nazionale

Sandstein

Sitzender Löwe (Marzocco)

Sitting lion (the so-called Marzocco) 1418—1421 Lion assis (nommé Marzocco)

Florenz, S. Croce — Holz

Christus am Kreuz

Christ on the cross — Um 1420 — Le Christ en croix

*Florenz, Or San Michele

Bronze und Marmor

Christus und Thomas

Das Tabernakel von Donatello und Michelozzo, die Gruppe von Andrea del Verrocchio
1423 1476—1483

Christ and St. Thomas

The tabernacle by Donatello and Michelozzo,
the group by Andrea del Verrocchio

Le Christ et Saint Thomas

Le tabernacle par Donatello et Michelozzo,
le groupe par Andrea del Verrocchio

Florenz, Or San Michele — Marmor

Vom Sockel des Markus-Tabernakels (vgl. S. 4)

From the socle of St. Mark's statue — 1412 — Du socle de la statue de Saint Marc

*Florenz, Or San Michele — Marmor

Giebelfeld vom Tabernakel der Gruppe „Christus und Thomas"

Tympanum of the tabernacle of „Christ and St. Thomas" — 1423 — Tympan du tabernacle „Le Christ et Saint Thomas"

*Florenz, S. Croce

Bronze

St. Ludwig

St. Louis | Vollendet 1423 | Saint Louis

* Florenz, Baptisterium

Marmor und Bronze

Grabmal des Papstes Johann XXIII.

1425—1427

Sepulchre of Pope John XXIII

Monument funéraire du Pape Jean XXIII

* Florenz, Baptisterium

Bronze und Marmor

Detail vom Grabmal des Papstes Johann XXIII.

Detail of the sepulchre of Pope John XXIII 1425–1427 Détail du monument funéraire du Pape Jean XXIII

*Florenz, Baptisterium

Marmor

Glaube — Liebe — Hoffnung. Detail vom Grabmal des Papstes Johann XXIII.

Faith — Charity — Hope.
Detail of the sepulchre of Pope John XXIII

1425—1427

Foi — Charité — Espérance.
Détail du monument funéraire du Pape Jean XXIII

*Siena, Dom — Bronze

Grabplatte des Bischofs Giovanni Pecci

1426—1427

Monumental slab of Giovanni Pecci — Plaque tumulaire de Giovanni Pecci

*Berlin, Kaiser-Friedrich-Museum — Bronze

St. Johannes der Täufer

1423

St. John the Baptist — Saint Jean Baptiste

Rom, S. Maria in Aracoeli — Marmor

Grabplatte des Giovanni Crivelli

Um 1432

Monumental slab of Giovanni Crivelli — Plaque tumulaire de Giovanni Crivelli

*Siena, S. Giovanni (Taufbrunnen)

Bronze

Der Tanz der Salome

Solome's dance

1425

La danse de Salomé

*Berlin, Kaiser-Friedrich-Museum Bronze

*Siena, S. Giovanni Bronze

*Siena, S. Giovanni Bronze

Putten vom Taufbrunnen in Siena

Putti from the baptismal fountain in Siena

1428

Putti des fonts baptismaux è Sienne

Siena, S. Giovanni (Taufbrunnen) — Bronze

Kuppel des Taufbrunnens

Cupola of the baptismal fountain 1428 Coupole des fonts baptismaux

Faith Glaube Foi Hope Hoffnung Espérance

*London, Herzog von Westminster

Bronze

Cupid

Amor

Um 1430

Cupidon

* London, Victoria und Albert-Museum — Bronze

Putto-Fontaine
Um 1430

* Florenz, Museo Nazionale — Bronze

Cupid — Amor-Atys — Cupidon
Um 1430

*Berlin, Kaiser-Friedrich-Museum

Marmor

Die Geißelung Christi

Christ's flagellation

Um 1425

La flagellation du Christ

Florenz, Museo Nazionale — Bronze

David
Um 1430

Florenz, Museo Nazionale — Bronze

Der Kopf des David

David's head — La tête de David

*Florenz, Museo Nazionale — Bronze

Büste eines Jünglings

Bust of a youth — Um 1430 — Buste d'un jeune homme

*Florenz, Museo Nazionale — Marmor

Florenz, Casa Martelli — Marmor

St. Johannes der Täufer

St. John the Baptist — Um 1430 — Saint Jean Baptiste

*Berlin, Kaiser-Friedrich-Museum — Bronze

David-Statuette
Um 1430

*Florenz, Casa Martelli — Marmor

David
Um 1430

* Florenz, Museo Nazionale

Sandstein

St. Johannes der Täufer als Knabe

St. John the Baptist when a child

Um 1430

Saint Jean Baptiste jeune

*Neapel, S. Angelo a Nilo

Marmor

Himmelfahrt Mariä. Vom Grabmal des Kardinals Rinaldo Brancacci

The assumption of the Virgin
Relief from the monument of cardinal Rinaldo Brancacci

1427

L'assomption de la Vierge
Relief du tombeau funéraire du cardinal Rinaldo Brancacci

*Florenz, S. Lorenzo (Alte Sakristei)

Marmor

Sarkophag des Giovanni dei Medici

Sarcophagus of Giovanni dei Medici

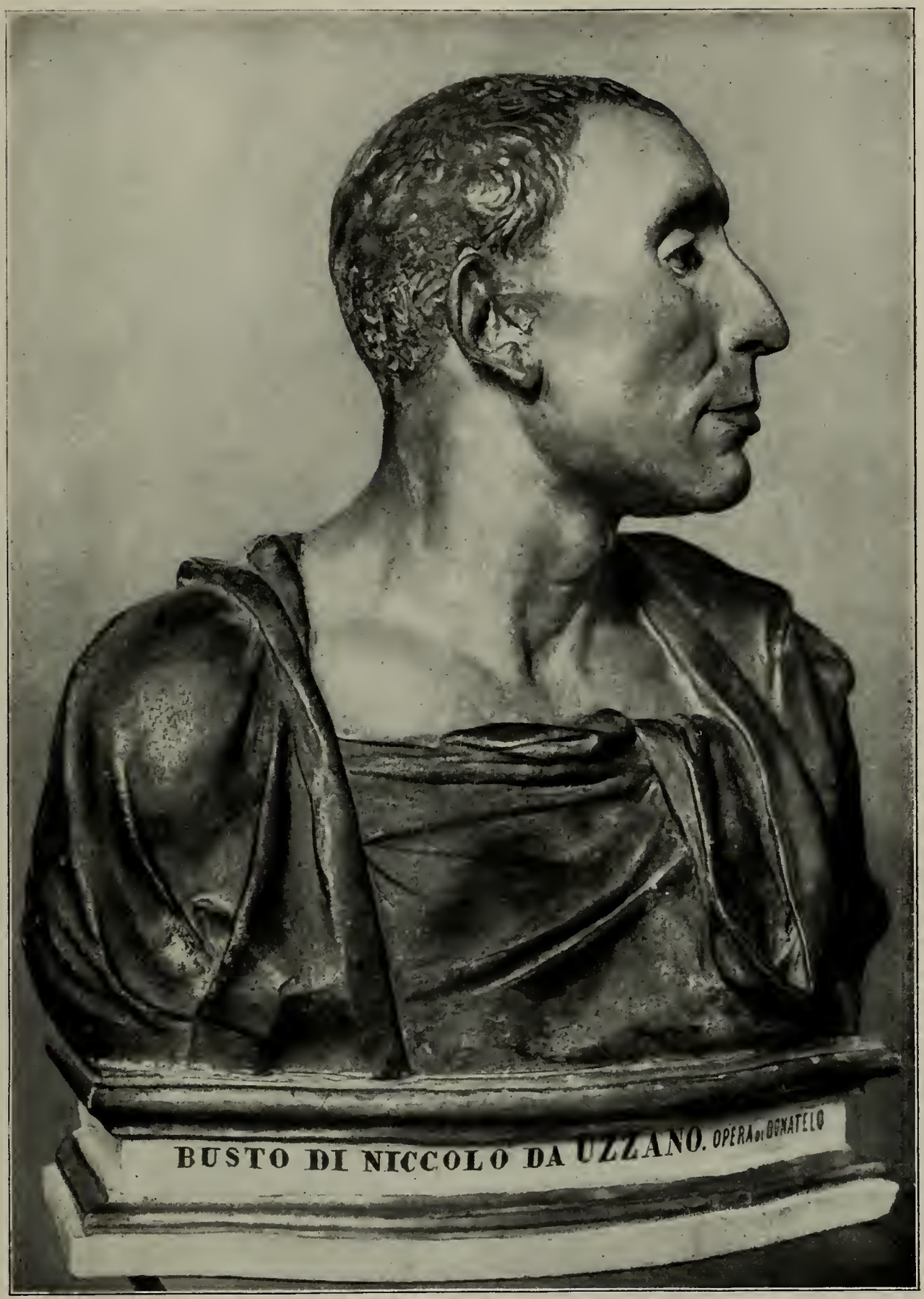
Um 1430

Sarcophage de Giovanni dei Medici

*Florenz, Museo Nazionale

Ton, bemalt

Niccolo da Uzzano
1432



*Florenz, Museo Nazionale

Ton, bemalt

Niccolo da Uzzano
1432

Rom, St. Peter

Marmor

Sakraments-Tabernakel

Tabernacle for the consecrated host 1433 Tabernacle du sacrement

*Rom, S. Giovanni in Laterano — Bronze

Grabplatte des Papstes Martin V.

Gegossen von Simone Ghini

Monumental slab of Pope Martin V — 1433 — Plaque tumulaire du Pape Martin V

*London, Victoria und Albert-Museum

Marmor

Christus im Grabe

The mourning over Christ

Um 1435

Le Christ pleuré

Florenz, S. Croce

Sandstein

Die Verkündigung

The annunciation

Um 1435

L'Annonciation

Florenz, S.Croce

Sandstein

Die Verkündigung (Detail von S. 47)

Um 1435

The Annunciation
(Detail of p. 47)

L'Annonciation
(Détail de p. 47)

Florenz, S. Croce

Sandstein

Putten vom Tabernakel der Verkündigung

Um 1435

Putti from the tabernacle of the Annunciation

Putti du tabernacle de l'Annonciation

*Florenz, Museo dell l'Opera

Marmor

Sängertribüne des Doms

The singers' tribune. Formerly in the cathedral 1433—1440 Tribune des chanteurs. Autrefois dans la cathédrale

Florenz, Museo dell' Opera

Marmor

Details von der Sängertribüne des Doms

1433—1438

Details of the singers' tribune (p. 50)

Détails de la tribune des chanteurs (p. 50)

Florenz, Museo dell'Opera — Marmor

Details von der Sängertribüne des Doms.
1433—1438

Details of the singers' tribune (p. 50) — Détails de la tribune des chanteurs (p. 50)

Florenz, Museo dell'Opera — Marmor

Details von der Sängertribüne des Doms
1433—1438

Details of the singers' tribune (p. 50) — Détails de la tribune des chanteurs (p. 50)

Florenz, Museo dell'Opera — Marmor

Detail von der Sängertribüne des Doms

Detail of the singers' tribune (p. 50) — 1433—1438 — Détail de la tribune des chanteurs (p. 50)

*Paris, Mme. André — Bronze

Leuchterträger

Angel formed as a candle-holder — Um 1440 — Ange-chandelier

*Florenz, Casa Martelli — Marmor

Das Wappen der Martelli

The arms of the Martelli family — Um 1440 — Armoiries de la famille Martelli

*Paris, Mme. André — Bronze

Leuchterträger

Angel formed as a candle-holder — Um 1440 — Ange-chandelier

* Prato, Dom — Sandstein, Marmor und Bronze

Außenkanzel

Pulpit at the outside of the church — 1434—1438 — Chaire en dehors de la cathédrale

Prato, Dom

Marmor

Tanzende Putten. Erstes Detail von der Brüstung der Außenkanzel

Dancing putti. On the pulpit

1434—1438

Anges dansant. De la chaire

Prato, Dom

Marmor

Tanzende Putten. Zweites Detail von der Brüstung der Außenkanzel

Dancing putti. On the pulpit

1434—1438

Anges dansant. De la chaire

Prato, Dom

Marmor

Tanzende Putten. Drittes Detail von der Brüstung der Außenkanzel

Dancing putti. On the pulpit 1434—1438 Anges dansant. De la chaire

Prato, Dom — Marmor

Tanzende Putten. Reliefs an der Brüstung der Außenkanzel

Dancing putti. On the pulpit — 1434—1438 — Anges dansant. De la chaire

Prato, Dom — Marmor

Tanzende Putten. Reliefs an der Brüstung der Außenkanzel

Dancing putti. On the pulpit — 1434—1438 — Anges dansant. De la chaire

Prato, Dom

Marmor

Tanzende Putten. Reliefs an der Brüstung der Außenkanzel

Dancing Putti. On the pulpit 1434—1438 Anges dansant. De la chaire

Prato, Dom — Marmor

Tanzende Putten. Relief an der Brüstung der Außenkanzel

Dancing putti. On the pulpit — 1434—1438 — Anges dansant. De la chaire

Prato, Dom — Bronze

Kapitäl an der Außenkanzel

Capital of the pilaster. On the pulpit — 1433 — Chapiteau du pilastre. De la chaire

*London, Victoria und Albert-Museum

Marmor

Die Schlüsselübergabe an Petrus

St. Peter receiving the key

Um 1438

Saint Pierre recevant la clef

*London, Victoria und Albert-Museum

Ton

Sogen. heilige Cäcilie

Um 1440

So-called bust of St. Cecilia

Buste d'une femme nommée Sainte Cécile

Ton

*Florenz, S. Lorenzo (Alte Sakristei)

St. Lorenz
Um 1440

St. Laurence

Saint Laurent

*Berlin, Kaiser-Friedrich-Museum

Stucco, bemalt

St. Johannes der Täufer

St. John the Baptist

Um 1440

Saint Jean Baptiste

*Florenz, Museo Nazionale

Bronze

Sogen. Antonio dei Narni

The so-called bust of Antonio dei Narni

Um 1440

Buste d'un homme nommé Antonio dei Narni

Florenz, S. Lorenzo (Alte Sakristei)

Ansicht des Chores

View of the choir

Vue du chœur

Florenz, S. Lorenzo (Alte Sakristei)

St. Matthäus

St. Matthew | Um 1440 | Saint Mathieu

St. Johannes

St. John | Um 1440 | Saint Jean

Florenz, S. Lorenzo (Alte Sakristei)

St. Lukas

St. Luke | Um 1440 | Saint Luc

Ton

St. Markus

St. Mark | Um 1440 | Saint Marc

Florenz, S. Lorenzo (Alte Sakristei)

Johannes auf Patmos

St. John at Patmos Um 1440 Saint Jean à Patmos

Ton

Die Erweckung der Drusiana

The resurrection of Drusiana Um 1440 La résurrection de Drusiane

Florenz, S. Lorenzo (Alte Sakristei)

Das Öl-Martyrium des Johannes

The martyrdom of St. John Um 1440 Le martyre de Saint Jean

Ton

Die Himmelfahrt des Johannes

The assumption of St. John Um 1440 L'assomption de Saint Jean

Florenz, S. Lorenzo (Alte Sakristei) Bronze

Linke Türe zur Sakristei

Door of the sacristy Um 1440 Porte de la sacristie

Florenz, S. Lorenzo (Alte Sakristei) Bronze

Rechte Tür zur Sakristei

Door of the sakristy Um 1440 Porte de la sacristie

Florenz, S. Lorenzo — Bronze

Details der Tür auf S. 74

Details of the door p. 74 — Um 1440 — Détails de la porte p. 74

Florenz, S. Lorenzo — Bronze

Details der Tür auf S. 74

Details of the door p. 74 — Um 1440 — Détails de la porte p. 74

Florenz, S. Lorenzo — Bronze

Details der Tür auf S. 74

Details of the door p. 74 — Um 1440 — Détails de la porte p. 74

Florenz, S. Lorenzo — Bronze

Details der Tür auf S. 74

Details of the door p. 74 — Um 1440 — Détails de la porte p. 74

Florenz, S. Lorenzo — Bronze

Details der Tür auf S. 74

Details of the door p. 74 — Um 1440 — Détails de la porte p. 74

Florenz, S. Lorenzo (Alte Sakristei)

S. Lorenzo und S. Stefano

St. Laurence and St. Stephen Um 1440 Saint Laurent et Saint Etienne

Ton

S. Cosma und S. Damiano

St. Cosmus and St. Damianus Um 1440 Saint Cosme et Saint Damien

*London, Victoria und Albert-Museum

Stuck, bemalt

Thronende Madonna mit Engeln und Heiligen

The Virgin enthroned, with angels and saints

(I. Gruppe)

La Vierge sur le trône entourée par des anges et des saints

*Berlin, Kaiser-Friedrich-Museum — Marmor

Madonna di Casa Pazzi

The Virgin with Child — (I. Gruppe) — La Vierge et l'Enfant

*London, Victoria und Albert-Museum — Marmor

Madonna mit der Rose

The Virgin with Child — (I. Gruppe) — La Vierge et l'Enfant

*Berlin, Kaiser-Friedrich-Museum — Gebrannter Ton

Madonna mit der gotischen Leiste

The Virgin with Child (II. Gruppe) La Vierge et l'Enfant

*Berlin, Kaiser-Friedrich-Museum — Casta pesta

Madonna mit der Rose

The Virgin with Child (I. Gruppe) La Vierge et l'Enfant

*Boston, Quincy A. Shaw — Marmor

Maria in Wolken
(I. Gruppe)

The Virgin in the clouds — La Vierge dans les nuages

Berlin, Kaiser-Friedrich-Museum — Pfelfenton

Madonna, das Kind hochhaltend

The Virgin with Child (II. Gruppe) La Vierge et l'Enfant

Florenz, Privatbesitz — Ton

Madonna, das Kind hochhaltend

The Virgin with Child (II. Gruppe) La Vierge et l'Enfant

*Paris, Louvre

Ton

Madonna, das Kind anbetend

The Virgin adoring Christ (II. Gruppe) L'Enfant adoré par la Vierge

*London, Victoria und Albert-Museum

Sandstein

Madonna mit dem Stuhl

The Virgin adoring Christ (II. Gruppe) L'Enfant adoré par la Vierge

* Paris, Louvre

Ton, bemalt

Madonna mit dem Kinde

The Virgin with Child (II. Gruppe) La Vierge et l'Enfant

* Florenz, S. Croce

Marmor

Grabmal Lombardi

(II. Gruppe der Madonnen)

Sepulchre of Lombardi

Monument funéraire de Lombardi

Florenz, Privatbesitz — Stucco

Madonna mit dem Kinde

The Virgin with Child (II. Gruppe) La Vierge et l'Enfant.

*Paris, Louvre — Bronze

Madonna mit Kind und Engeln

The Virgin with Child and angels (II. Gruppe) La Vierge, l'Enfant et des anges

*Köln, Sammlung Schnütgen

Silber-Plakette
(I. Madonnen-Gruppe)

*Berlin, Kaiser-Friedrich-Museum

Blei-Plakette
(I. Madonnen-Gruppe)

Berlin, Kaiser-Friedrich-Museum

Putten-Relief

Plaketten

Plaketts | Um 1440 | Plaquettes

Berlin, Kaiser-Friedrich-Museum

Kandelaber-Madonna

Berlin, Kaiser-Friedrich-Museum

Madonna in der Apsis

Berlin, Kaiser-Friedrich-Museum

Geißelung Christi

Plaketten

Plaketts | Um 1440 | Plaquettes

*Padua, St. Antonio

Der Hochaltar, von vorn gesehen, in neuer Aufstellung

The high altar, in the front

Le maître-autel, vu de face

*Padua, S. Antonio

Bronze

Christus am Kreuz

Christ on the cross

1443—1445

Le Christ en croix

* Padua, S. Antonio

Bronze

Christus am Kreuz. Detail von S. 97

Christ on the cross
(Detail of p. 97)

1443—1445

Le Christ en croix
(Détail de p. 97)

Padua, S. Antonio

Bronze

Madonna mit dem Kinde

The Virgin with Child 1445—1448 La Vierge et l'Enfant

*Padua, S. Antonio

St. Ludwig

St. Louis Saint Louis

Daniel

Daniel 1445—1450 Daniel

Bronze

St. Franziskus

St. Francis Saint François

*Padua, S. Antonio

St. Antonius

St. Antonius Saint Antoine

St. Justina

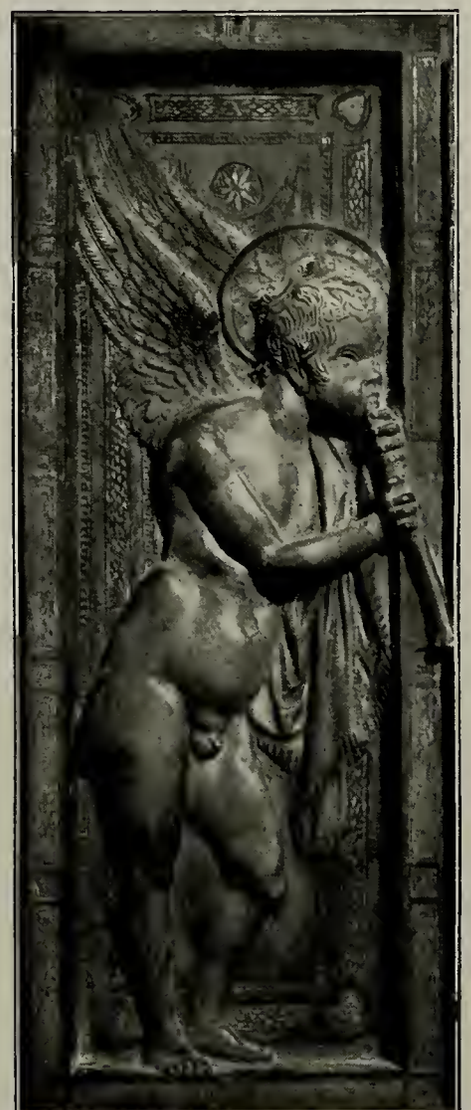
St. Justina 1445—1450 Sainte Justine

Bronze

St. Prosdozimus

St. Prosdozimus Saint Prosdozimus

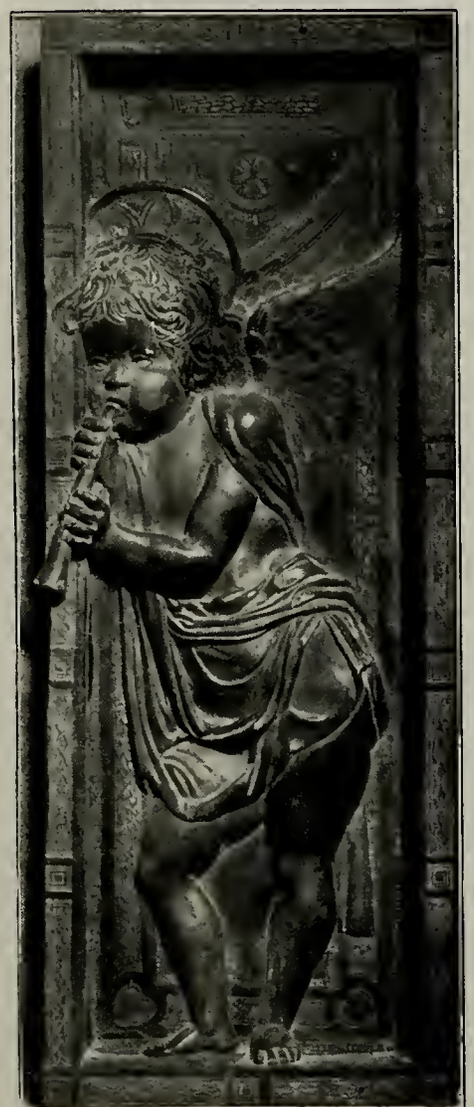
1. Ant. Chellino (?)



Padua, S. Antonio

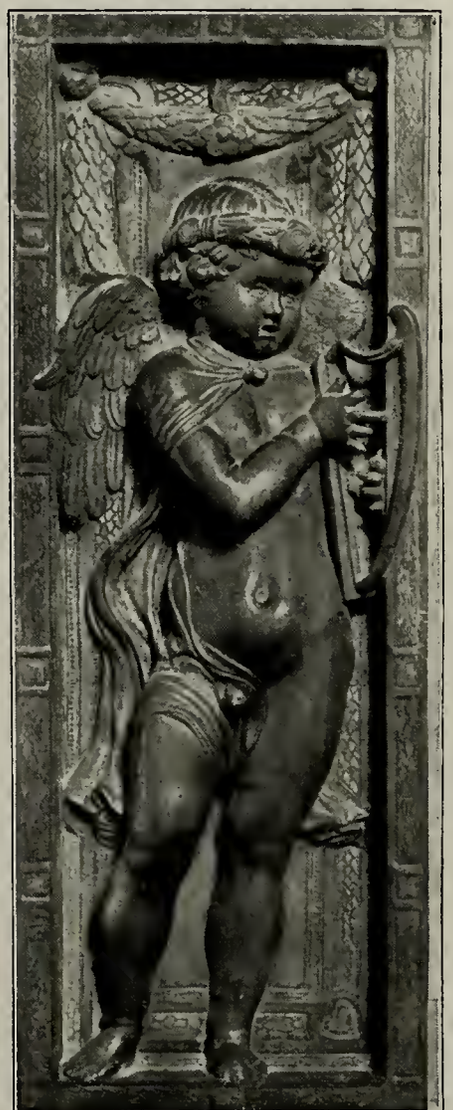
Flöte

2. Ant. Chellino (?)



Flöte

3. Urbano da Cortona



Harfe

4. Urbano da Cortona

Bronze, vergoldet

Mandoline

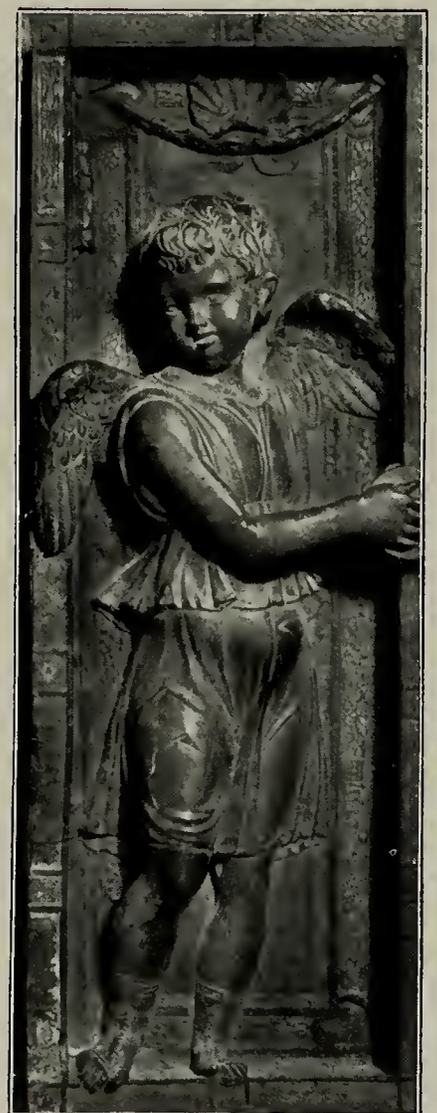
Musizierende Engel

Angels making music

1446—1450

Anges musiciens

5. Giovanni da Pisa



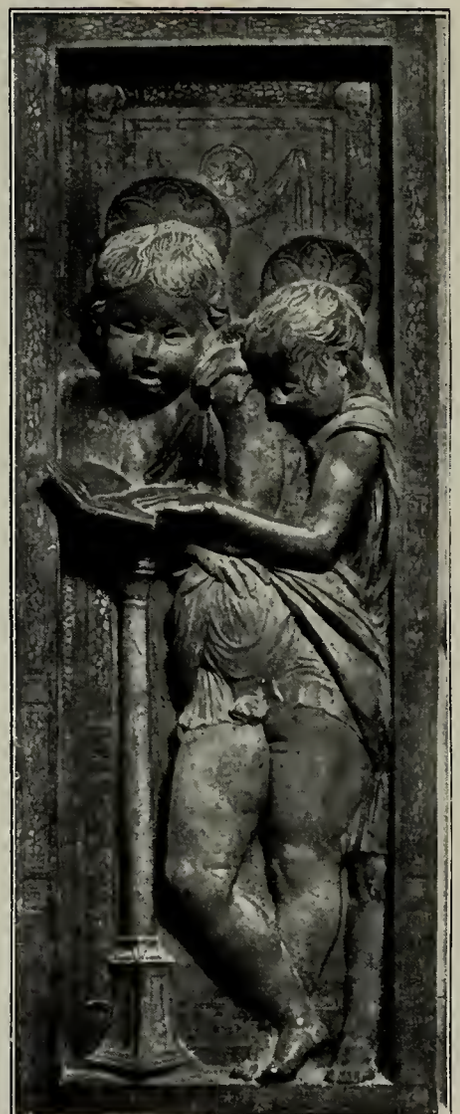
Padua, S. Antonio

Trommel

6. Donatello

Sänger

7. Donatello



Sänger

8. Giovanni da Pisa

Bronze, vergoldet

Geige

Musizierende Engel

Angels making music

1446—1450

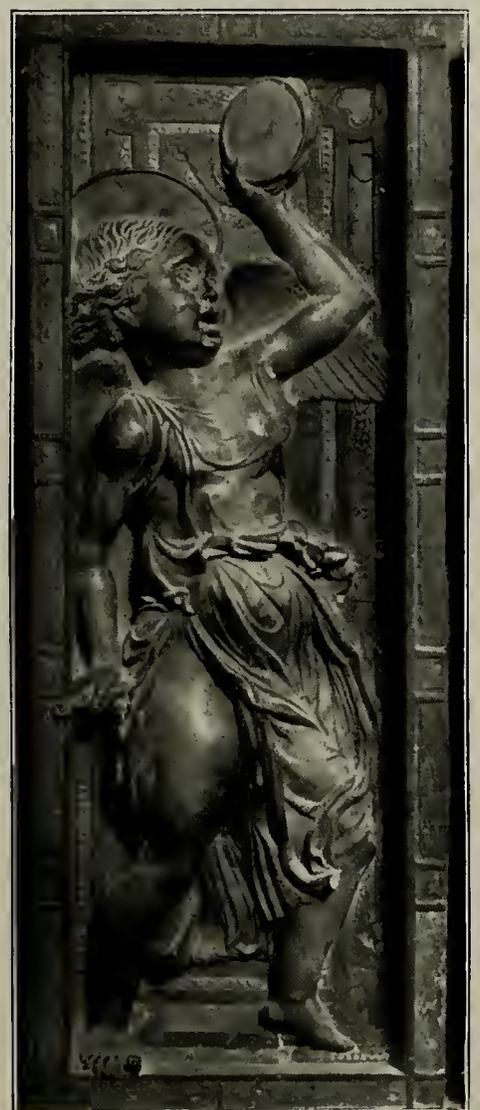
Anges musiciens

9. Giovanni da Pisa

Padua, S. Antonio

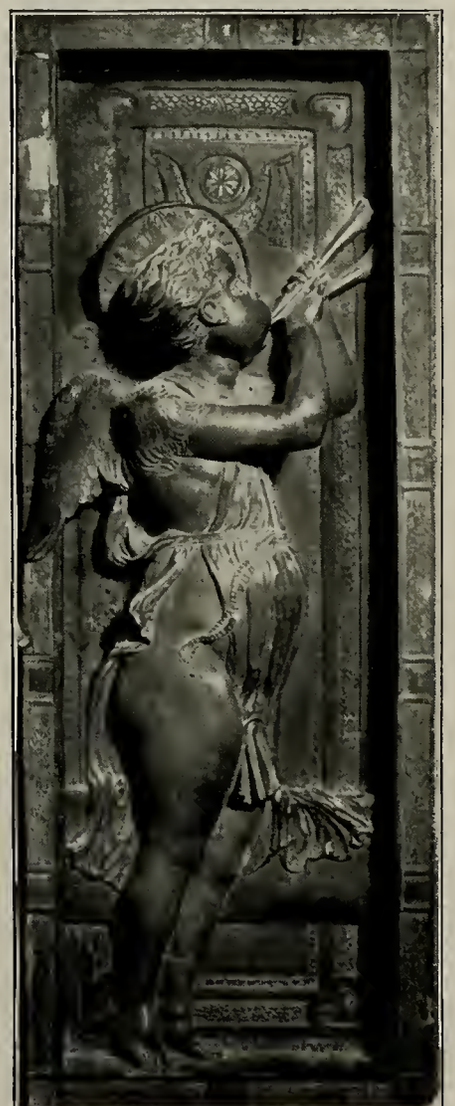
Becken

10. Francesco Valente (?)



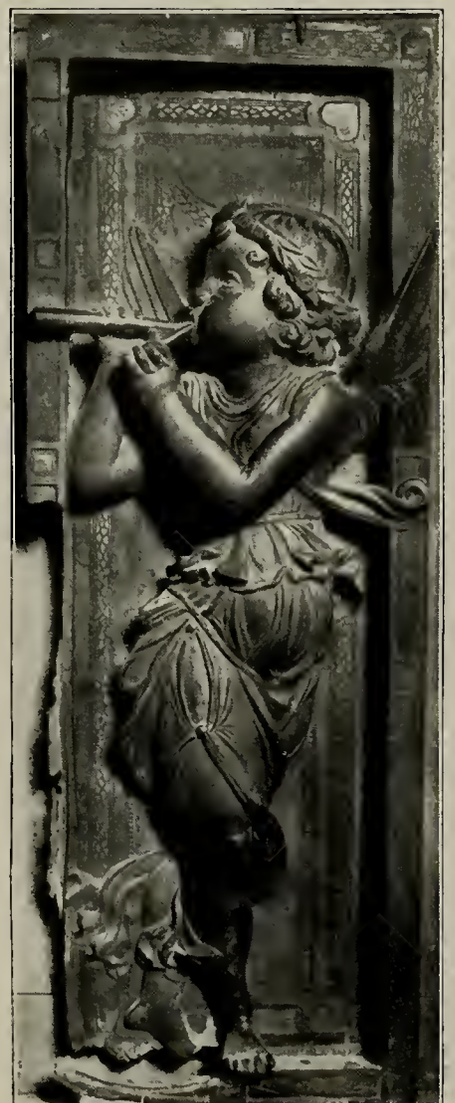
Tamburin

11. ?



Diaulos

12. ?



Bronze, vergoldet

Diaulos

Musizierende Engel

Angels making music

1446—1450

Angels musiciens

Padua, S. Antonio — Bronze

Symbol des Evangelisten Matthäus

Symbol of St. Mathew the Evangelist 1445—1448 Symbole de Saint Mathieu l'Evangéliste

* Padua, S. Antonio

Bronze

Symbol des Evangelisten Johannes

Symbol of St. John the Evangelist 1445—1448 Symbole de Saint Jean l'Evangéliste

Padua, S. Antonio — Bronze

Symbol des Evangelisten Markus

Symbol of St. Mark the Evangelist 1445—1448 Symbole de Saint Marc l'Evangéliste

Padua, S. Antonio — Bronze

Symbol des Evangelisten Lukas

Symbol of St. Luke the Evangelist 1445—1448 Symbole de Saint Luc l'Evangéliste

Padua, S. Antonio

Bronze

The infant's confession

Der redende Säugling

1445—1448

La confession du nouveau-né

Padua, S. Antonio

Bronze

Das Esel-Wunder in Rimini

1445—1448

The miracle of the ass at Rimini

Le miracle de l'âne à Rimini

Padua, S. Antonio

Bronze

Das Herz des Geizigen

1445—1448

The miser's heart

Le cœur de l'avare

Padua, S. Antonio

Bronze

Die Heilung des zornigen Sohnes

1445—1448

The healing of the wrathful son

La guérison du fils furieux

*Padua, S. Antonio — Bronze

Pietà

The mourning over Christ — 1445—1448 — Le Christ pleuré

*Padua, S. Antonio — Bronze

Sportello

The raisen Christ — 1445—1448 — Le Christ ressuscité

* Padua, S. Antonio

Stein auf farbigem Grund

Die Grablegung Christi

The sepulture of Christ

1445—1448

La sépulture de Jesus-Christ

Padua, S. Antonio

Der Hochaltar, von rückwärts gesehen, in neuer Aufstellung

The high altar, from behind

Le maître-autel, vu par derrière

*Padua, Platz vor S. Antonio — Bronze

Denkmal des Gattamelata

Monument of Gattamelata — 1446—1447 — Monument de Gattamelata

*Padua, Platz vor S. Antonio — Bronze

Denkmal des Gattamelata, von Osten aus

Monument of Gattamelata — 1446—1447 — Monument de Gattamelata

View taken from the east — Vu de l'est

*Padua, Platz vor S. Antonio

Bronze

Denkmal des Gattamelata, von Westen aus

Monument of Gattamelata
View taken from the west

1446—1447

Monument de Gattamelata
Vu de l'ouest

Bronze

*Padua, Platz vor S. Antonio

Kopf des Gattamelata

Detail of the monument of Gattamelata 1446—1447 Détail du monument de Gattamelata

*Padua, Platz vor S. Antonio

Bronze

Kopf des Pferdes des Gattamelata

Detail of the monument of Gattamelata 1446—1447 Détail du monument de Gattamelata

Padua, S. Antonio (Kreuzgang) — Marmor

Reliefs vom Sockel des Gattamelata-Denkmals

Reliefs from the pedestal of the Gattamelata monument — Um 1453 — Reliefs du socle du monument de Gattamelata

London, Victoria und Albert-Museum

Bronze

Die Beweinung Christi

The lamentation for Christ

Um 1450

Le Christ pleuré

*Lille, Musée Wicar

Marmor

Der Tanz der Salome

Um 1450

Solome's dance

La danse de Salomé

Paris, Mme. André — Bronze

Das Martyrium des St. Sebastian

The martyrdom of St. Sebastian — Um 1450 — Le martyre de Saint Sébastien

London, Victoria und Albert-Museum — Marmor

Das Martyrium des St. Sebastian

The martyrdom of St. Sebastian — Um 1450 — Le martyre des Saint Sébastien

Paris, Mme. E. André — Bronze

Berlin, Kaiser-Friedrich-Museum — Bronze

Büsten des Ludovico III. Gonzaga, Markgrafen von Mantua

Busts of Ludovico III Gonzaga, margrave of Mantua — Um 1451—1453 — Bustes de Ludovico III Gonzaga, margrave de Mantoue

*Berlin, Kaiser-Friedrich-Museum Ton

Die Veroneser Madonna

The Virgin with Child (III. Gruppe) La Vierge et l'Enfant

Berlin, Sammlung von Beckerath Ton

Die Veroneser Madonna

The Virgin with Child (III. Gruppe) La Vierge et l'Enfant

*Berlin, Kaiser-Friedrich-Museum — Stucco

Die Berliner Madonna

The Virgin with Child and angels (III. Gruppe) La Vierge, l'Enfant et des anges

*Paris, Louvre

Bronze

Madonna von Fontainebleau

The Virgin with Child (Ill. Gruppe) La Vierge et l'Enfant

Florenz, Privatbesitz

Stucco, bemalt

Madonna mit Kind und Engeln

The Virgin with Child and angels (III. Gruppe) La Vierge, l'Enfant et des anges

*Paris, Louvre — Stein

Madonna Davillier
(III. Gruppe)
The Virgin with Child and angels — La Vierge, l'Enfant et des anges

Paris, Sammlung R. Kann — Ton

Madonna mit dem Kinde
(III. Gruppe)
The Virgin with Child — La Vierge et l'Enfant

Florenz, Loggia dei Lanzi — Bronze

Judith und Holofernes

Judith and Holofernes — Um 1455 — Judith et Holopherne

Florenz, Loggia dei Lanzi

Bronze

Judith und Holofernes

Judith and Holofernes

Um 1455

Judith et Holopherne

*Florenz, Loggia del Lanzi

Bronze

Sockelreliefs von der Gruppe „Judith und Holofernes“

Reliefs on the pedestal of „Judith and Holofernes“

Um 1455

Reliefs du socle de „Judith et Holopherne“

*Florenz, Loggia dei Lanzi

Bronze

Sockelrelief an der Gruppe „Judith und Holofernes“

Relief on the pedestal of „Judith and Holofernes“ Um 1455 Relief du socle de „Judith et Holopherne“

*Venedig, S. Maria del Frari

Holz, bemalt

Johannes der Täufer

St. John the Baptist

Um 1450

Saint Jean Baptiste

*Florenz, Baptisterium

Holz

Maria Magdalena

St. Mary Magdalen | Um 1455 | Sainte Marie Madeleine

Siena, Dom — Bronze

Johannes der Täufer

St. John the Baptist — 1457 — Saint Jean Baptiste

Florenz, Museo Nazionale

Bronze

Die Kreuzigung Christi

The crucifixion

Um 1455

La crucifixion

*London, Victoria und Albert-Museum

Ton

Skizze für einen Altar der Forzori

Sketch for an altar

Um 1460

Esquisse d'autel

Florenz, S. Lorenzo — Bronze

Kanzel an der Südseite des Mittelschiffs

Pulpit on the southern side of the middle nave — Um 1460 — Chaire du côté du sud de la nef du milieu

Florenz, S. Lorenzo

Bronze

Christus in der Vorhölle
Christ in the limbo Le Christ dans les limbes

Auferstehung
The resurrection of Christ La résurrection

Himmelfahrt Christi
The assumption of Christ L'assomption de Jésus-Christ

Detail der Kanzel auf S. 141

Um 1460

Florenz, S. Lorenzo — Bronze

Die Himmelfahrt Christi. Detail von S. 141

The assumption of Christ — Um 1460 — L'assomption de Jésus-Christ

Bronze

Florenz, S. Lorenzo

Die Ausgießung des heiligen Geistes. Seitenteil der Kanzel auf S. 141

The descent of the Holy Ghost — Um 1460 — La descente du Saint-Esprit

*Florenz, S. Lorenzo

Bronze

S. Lorenzo auf dem Rost — Rückseite der Kanzel auf S. 141 — Stäupung Christi

St. Laurence on the grill — Sant Laurent sur la grille — Um 1460 — Christ's flagellation — La flagellation du Christ

Florenz, S. Lorenzo

Bronze

Kanzel an der Nordseite des Mittelschiffs

Pulpit on the northern side of the middle nave

Um 1460

Chaire du côté du nord de la nef du milieu

Florenz, S. Lorenzo

Bronze

Die Kreuzigung Christi
The crucifixion La crucifixion

Detail der Kanzel auf S. 146
Um 1460

Kreuzabnahme
Christ's descent from the cross La descente de croix

Florenz, S. Lorenzo — Bronze

Die Kreuzigung Christi. Detail der Kanzel auf S. 146

The crucifixion — Um 1460 — La crucifixion

Florenz, S. Lorenzo — Bronze

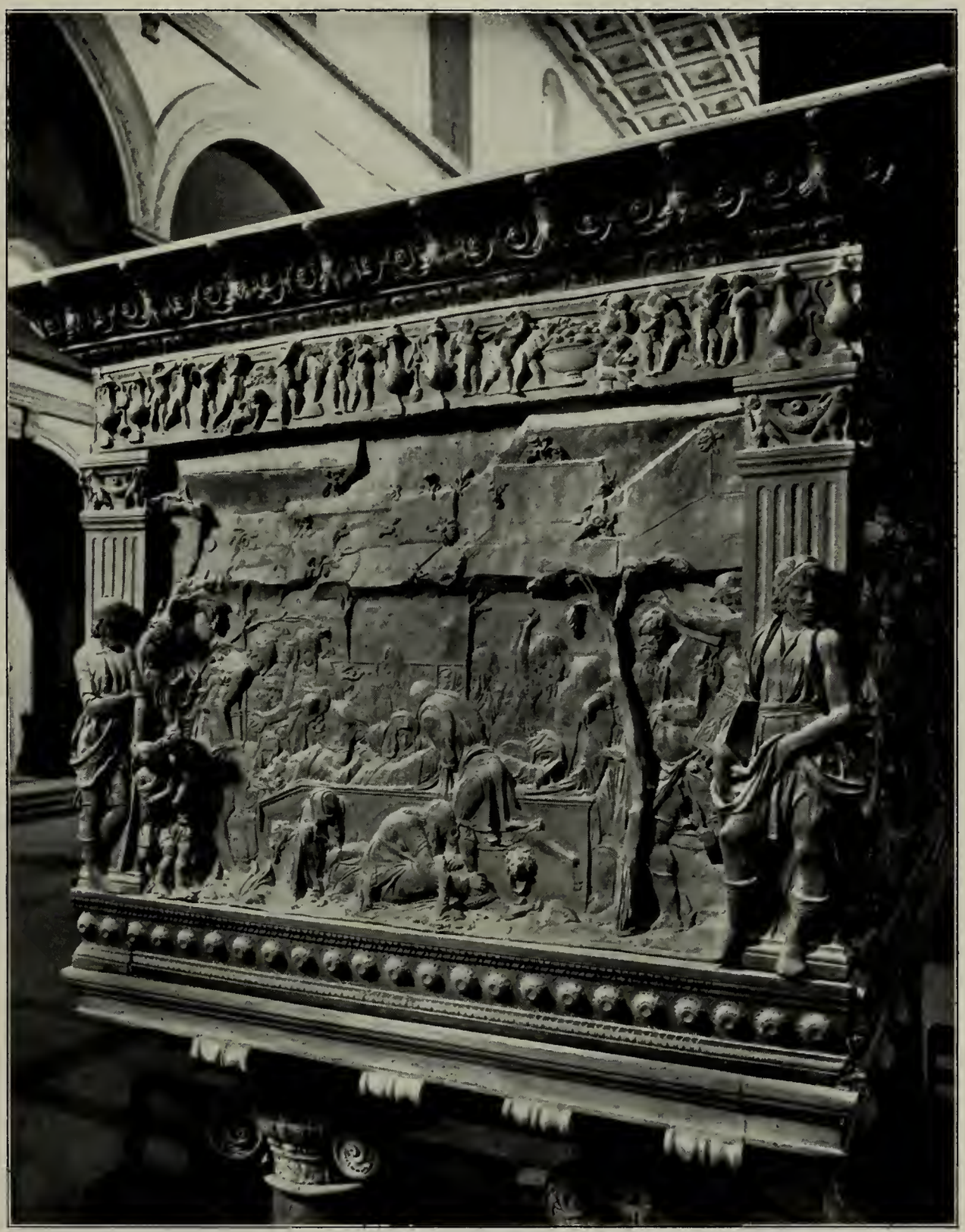
Kreuzabnahme. Detail der Kanzel auf S. 146

Christ's descent from the cross — Um 1460 — La descente de croix

Florenz, S. Lorenzo — Bronze

Christus vor Kaiphas und Pilatus. Seitenteil der Kanzel auf S. 146

Christ before Caiphas and Pilatus — Um 1460 — Le Christ devant Caïphe et Pilate



Florenz, S. Lorenzo — Bronze

Die Grablegung Christi. Seitenteil der Kanzel auf S. 146

The sepulture of Christ — Um 1460 — La sépulture de Jésus-Christ

Florenz, S. Lorenzo

Bronze

Geißelung Christi
Christ's flagellation La flagellation du Christ

Der Evangelist Johannes
St. John the Evangelist Saint Jean Evangéliste

Der Oelberg
The mount of olives Le mont des oliviers

Rückseite der Kanzel auf S. 146

Um 1460

Florenz, Palazzo Riccardi (Hof)

Diomedes raubt das Pallium

Diomedes robbing the pallium

Diomède ravissant le pallium

Nach 1455

Marmor

Faun mit Bacchuskind

Faun with a little bacchus

Faune avec l'enfant Bacchus

Florenz, Palazzo Riccardi (Hol)

Kentaur mit Beute

Centaur bearing a basket with fruits

Centaure portant une corbeille avec des fruits

Marmor

Nach 1455

Bacchus und Ariadne auf Naxos

Bacchus and Ariadne at Naxos

Bacchus et Ariadne à Naxos

Florenz, Palazzo Riccardi (Hof)

Odysseus und Athene

Odysseus and Athena

Ulysse et Athéné

Nach 1455

Marmor

Gefesselter Skythe vor einem römischen Feldherrn

Chained Scythian before a Roman general

Scythe prisonnier devant un général romain

Florenz, Palazzo Riccardi (Hof)

Dädalus und Ikarus

Daedalus and Icarus

Dédale et Icare

Nach 1455

Marmor

Triumph Amors

Cupid's triumph

Le triomphe de Cupidon

*Siena, Dom — Marmor

Madonna mit dem Kinde

The Virgin with Child — 1457 — La Vierge et l'Enfant

ANHANG

ARBEITEN DER SCHULE DONATELLOS UND NACHBILDUNGEN

WORKS OF THE SCHOOL OF DONATELLO AND IMITATIONS

ŒUVRES DE L'ÉCOLE DE DONATELLO ET IMITATIONS

*Florenz, Via di Pietra Piana

Marmor

Madonna mit dem Kinde

The Virgin with Child

La Vierge et l'Enfant

Paris, Privatbesitz — Marmor

Madonna mit Kind und Engeln

The Virgin with Child and angels — La Vierge, l'Enfant et des anges

Berlin, Kaiser-Friedrich-Museum — Marmor

Madonna mit dem Kinde

The Virgin with Child — La Vierge et l'Enfant

*London, Victoria und Albert-Museum — Marmor

Madonna mit Kind und musizierenden Engeln

The Virgin with Child and angels

La Vierge, l'Enfant et des anges musiciens

Paris, Mme. André — Marmor

Madonna mit Kind und musizierenden Engeln

The Virgin with Child and angels

La Vierge, l'Enfant et des anges musiciens

*Berlin, Kaiser-Friedrich-Museum — Ton, bemalt

Madonna, das Kind anbetend

The Virgin adoring Christ — L'Enfant adoré par la Vierge

Florenz, Privatbesitz — Stucco

Madonna mit Kind und Engeln

The Virgin with Child and angels — La Vierge, l'Enfant et des anges

*Plazzola, Conte Camerini — Terracotta

Madonna mit dem Kinde

The Virgin with Child — La Vierge et l'Enfant

London, Victoria und Albert-Museum — Marmor

Madonna mit dem Kinde

The Virgin with Child — La Vierge et l'Enfant

*Florenz, Privatbesitz Stucco

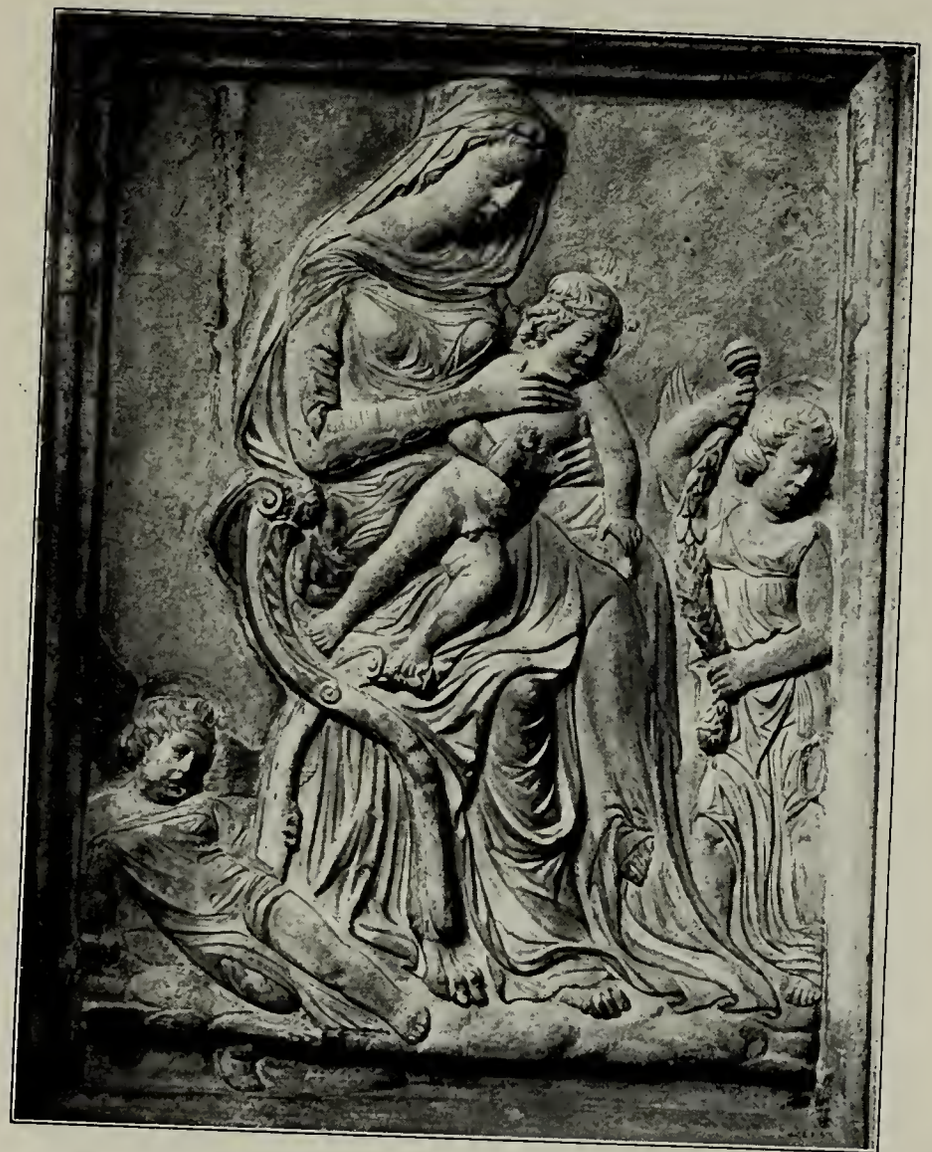
Madonna mit dem Kinde

The Virgin with Child La Vierge et l'Enfant

*Florenz, Privatbesitz Stucco

Madonna mit dem Kinde

The Virgin with Child La Vierge et l'Enfant



London, Victoria und Albert-Museum — Ton

Madonna mit Kind und Engeln

The Virgin with Child and angels — La Vierge, l'Enfant et des anges

*Berlin, Dr. Werner Weisbach — Stucco

Madonna mit dem Kinde

The Virgin with Child — La Vierge et l'Enfant

*Berlin, Kaiser-Friedrich-Museum — Ton, bemalt

Die heilige Familie

The holy family — La sainte famille

*Berlin, Kaiser-Friedrich-Museum — Stucco, bemalt

Die heilige Familie

The holy family — La sainte famille

*Berlin, Kaiser-Friedrich-Museum — Bronze

Tondo der Madonna mit Engeln

The Virgin with angels — La Vierge et des anges

*Berlin, Kaiser-Friedrich-Museum — Stucco

Tondo der Anbetung

The adoration of the Child — L'adoration de l'Enfant

*Berlin, Kaiser-Friedrich-Museum — Bronze

Madonna unter dem Bogen

The Virgin with Child — La Vierge et l'Enfant

*Pisa, S. Stefano dei Cavalieri — Getriebenes Kupfer

St. Rossore

St. Luparus (the so-called Rossore) — Um 1427 — Saint Lupare (nommé Rossore)

Berlin, Kaiser-Friedrich-Museum — Stuck, bemalt

Madonna mit dem forteilenden Kinde

The Virgin with Child — La Vierge et l'Enfant

Berlin, Sammlung von Beckerath — Stuck, bemalt

Madonna mit dem Kinde

The Virgin with Child — La Vierge et l'Enfant

*Berlin, Kaiser-Friedrich-Museum Stucco

Die sitzende Madonna mit dem unartigen Kinde

The Virgin with Child La Vierge et l'Enfant

*Florenz, Certosa Marmor

Grabmal des Kardinals Angelo Acciaioli

Sepulchre of the cardinal Angelo Acciaioli

Plaque tumulaire du cardinal Angelo Acciaioli

* Berlin, Kaiser-Friedrich-Museum Stuck, bemalt

Stehende Madonna m. d. unartigen Kinde

The Virgin with Child La Vierge et l'Enfant

*Venedig, S. M. Materdomini — Ton

Madonna mit dem Kinde

The Virgin with Child — La Vierge et l'Enfant

Berlin, Kaiser-Friedrich-Museum — Marmor

Madonna Orlandini

The Virgin with Child — La Vierge et l'Enfant

Paris, Comte de Camonda — Bronze

Die Kreuzigung Christi

The crucifixion — La crucifixion

Berlin, Kaiser-Friedrich-Museum — Stucco

Madonna, das Kind anbetend

The Virgin adoring Christ — L'Enfant adoré par la Vierge

*Faenza, Pinacoteca — Marmor

St. Johannes der Täufer

St. John the Baptist — Saint Jean Baptiste

*Faenza, Pinacoteca — Holz

St. Hieronymus

St. Hieronymus — Saint Jérôme

*St. Petersburg, Eremltage — Bronze

Putto

*Wien, Hofmuseum

Bronze, mit Silber touchiert

Die Grablegung Christi

The sepulture of Christ

La sépulture de Jésus-Christ

*London, Lord Elcho

Marmor

Heilige Cäcilie

St. Cecilia

Sainte Cécile

*Paris, Louvre

Marmor

Portrait eines Römers

Portrait of a Roman

Portrait d'un Romain

Fiorenz, Museo Nazionale — Pietra serena

Bildnis eines Unbekannten

Portrait of an unknown man — Portrait d'un homme inconnu

Berlin, Kaiser-Friedrich-Museum — Stein

Römischer Imperator

Roman emperor — Empereur romain

*Florenz, Museo Nazionale — Bronze

Bildnisbüste der Caterina Sforza (?)

Bust of Caterina Sforza — Buste de Caterina Sforza

*Paris, Louvre

Marmor

Der Täufer als Knabe

St. John the Baptist

Saint Jean Baptiste

*Rom, Lateran — Holz

St. Johannes der Täufer

St. John the Baptist — Saint Jean Baptiste

*Florenz, Museo Nazionale — Bronze

Der Kopf Goliaths

The head of Goliath — La tête de Goliath

*Mailand, Museo Castello Sforzesco — Marmor

Bildnis einer Cortigiana

Portrait of a courtezan — Portrait d'une courtisane

*London,
Victoria und Albert-Museum

Bronze

Patera Martelli

Mirror-box

Boîte d'un miroir

Florenz, S. Lorenzo

Marmor

Sarkophag des Niccolo dei Medici

Sarcophagus of Niccolo dei Medici

Sarcophage de Niccolo dei Medici

*Florenz, S. Croce (Cappella Pazzi) Marmor

Fries von Engelsköpfen

Frieze of cherubs' heads

Frise de têtes d'ange

*Ratshof (Livland), E. von Liphart

Marmor

Hieronymus in der Wüste

St. Hieronymus in the desert

Saint Jérôme dans le désert

*Florenz, S. Lorenzo

Marmor-Intarsia

Sängertribüne

Um 1460

The singers' tribune

Tribune des chanteurs

*Florenz, S. Lorenzo (Alte Sakristei) Marmor

Brunnen

Fountain Fontaine

*Florenz, Via di Capaccio Stein

Wappen der Arte della Seta

Arms Armoiries

*Florenz, Palazzo Pitti

Marmor

Brunnen

Fountain

Fontaine

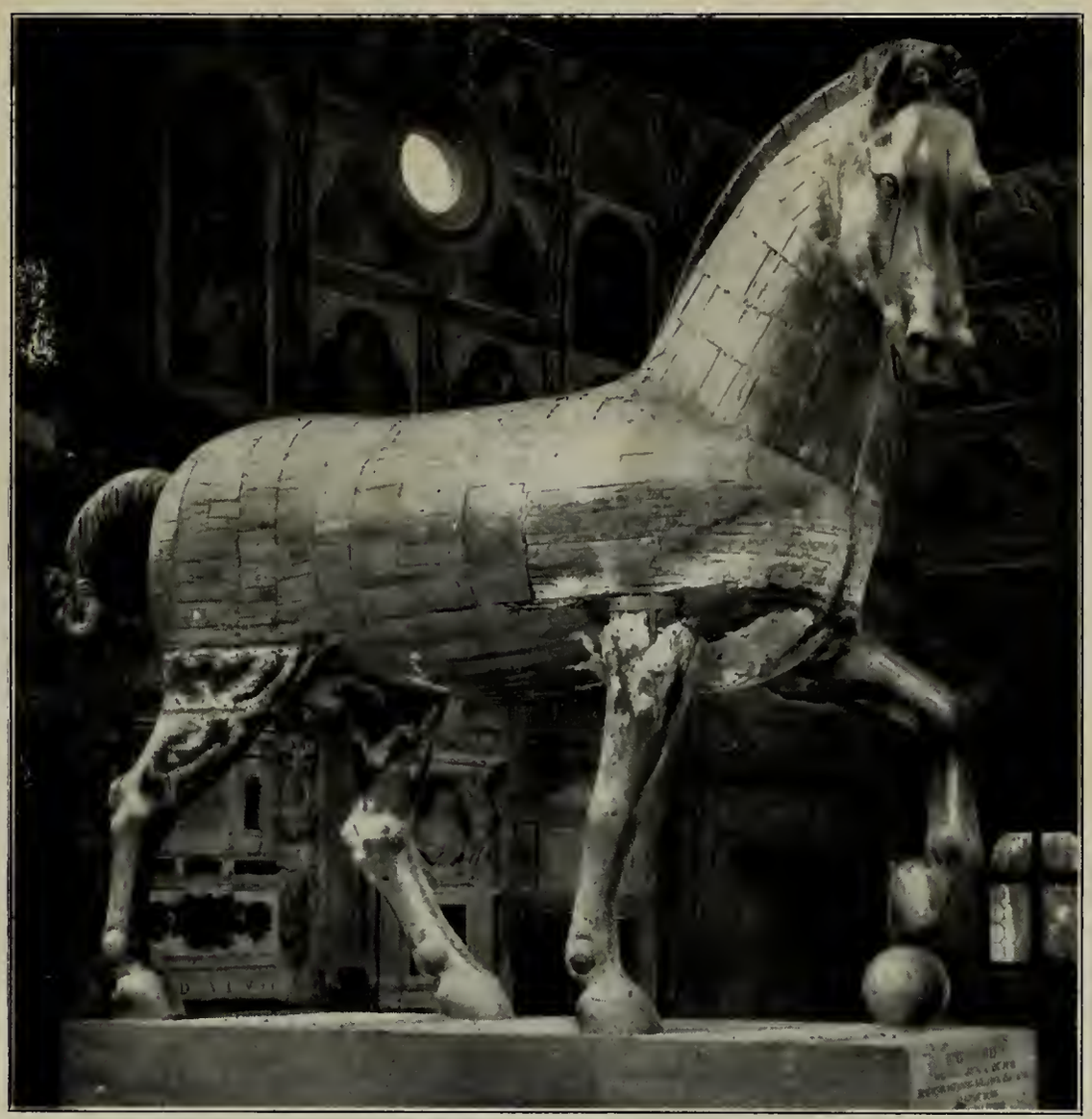
*Florenz, Privatbesitz

Marmor

Brunnen

Fountain

Fontaine



*Padua, Palazzo della Ragione

Holz

Prozessions-Pferd nach dem Gattamelata-Denkmal

Processionary horse after the Gattamelata monument

Cheval de procession d'après le monument de Gattamelata

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